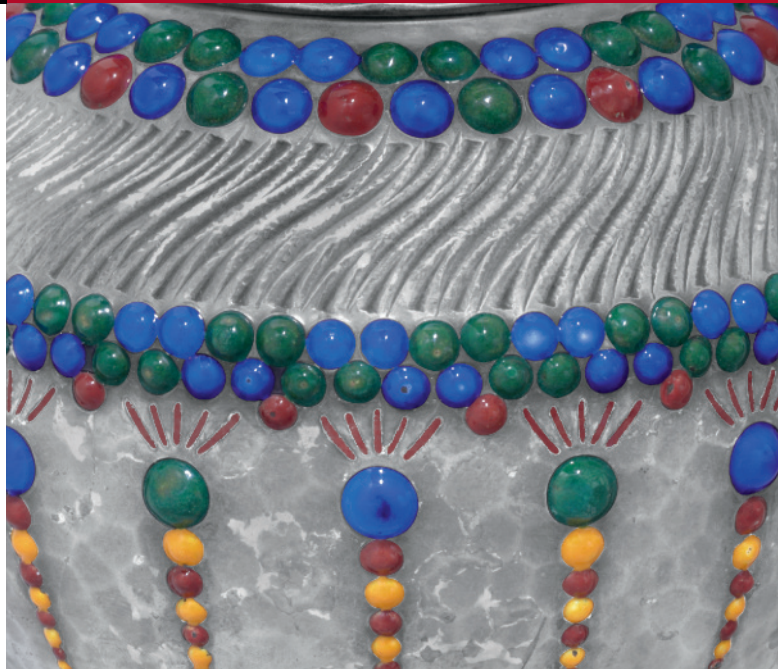




IMPORTANT AMERICAN SILVER

LOTS 1-59
Thursday, 24 January 2013
at 10.00 am



AUCTION INDEX

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IMPORTANT
AMERICAN SILVER
THURSDAY, 24 JANUARY 2013
AT 10.00 AM
LOTS 1-59

THE PROPERTY OF A LADY

1
TWO SILVER BOWLS

ONE MARK OF TIFFANY & CO.; THE OTHER WITH
 RETAIL MARK OF TIFFANY & CO., NEW YORK,
 20TH CENTURY

The first bamboo pattern, circular with
 flaring sides, *marked under base, also marked*
23892; the second Italian, baluster form,
 spiral-fluted embossed with beading, *marked*
*under base, also marked *447MI for Arte*
Argenteria di Bulzi Desiderio, Milan
 Each 9 in. (22.5 cm.) diameter; the second
 7½ in. (18.8 cm.) high; 81 oz. (2,520 gr.) (2)

\$3,500-4,500

PROPERTY OF A NEW ENGLAND FAMILY

2
A SILVER FLATWARE SERVICE
 MARK OF WALLACE SILVERSMITHS,
 WALLINGFORD, 20TH CENTURY

Grand Baroque pattern, comprising:
 Fifteen dinner forks, one slightly larger
 Eighteen lunch forks
 Twelve tablespoons
 Fifteen cream soup spoons
 Eighteen teaspoons
 Fifteen dinner knives, one with larger blade
 Twelve butter knives, eleven with stainless
 steel blades, one with silver blade
 A salad fork and spoon, with stainless steel
 blades
 A meat fork, with stainless steel tines
 Two spoons, with stainless steel shell bowls
 Four serving spoons, with stainless steel
 bowls, two pierced
 A cake lifter, with stainless steel blade
 A square lifter, with stainless steel blade
 A cake knife, with stainless steel blade
 A carving knife, with stainless steel blade
 A gravy ladle, with stainless steel blade
 A vegetable spoon
 Three small serving spoons, in sizes, one
 pierced
 131 oz. (4,075 gr.) weighable silver (123)

\$3,000-5,000



1



2



VARIOUS PROPERTIES

3

A GROUP OF ELEVEN SILVER AND ENAMEL CIRCUS PERFORMERS

SIX WITH RETAIL MARK OF TIFFANY & CO., NEW YORK, LATE 20TH CENTURY

Comprising eight clown figures performing various feats including riding a skateboard, juggling, balancing rings and hoops while standing on a ball, rolling on a ball, doing a handstand on a circus drum, holding balloons or a dove, standing in a harlequin costume; also with a clown car, a miniature carousel and a lady with parasol balancing on a horse, *six marked Tiffany & Co., made in Italy; the rest with Italian maker's mark; the carousel and two hoops apparently unmarked*

The largest 7¼ in. (18.1 cm.) high; 69 oz. (2,152 gr.) gross weight

(11)

\$8,000–12,000



4

4

A SILVER FLATWARE SERVICE

MARK OF REED & BARTON, TAUNTON, 20TH CENTURY

Francis I pattern, comprising:

Twelve dinner forks

Twelve pastry forks

Twelve soup spoons

Twelve teaspoons

Twelve citrus spoons

Twelve seafood forks,

Twelve dinner knives, with stainless steel blades

Twelve butter knives, with stainless steel blades

105 oz. 10 dwt. (3,281 gr.) weighable silver

(96)

\$4,000–6,000

THE PROPERTY OF A LADY

5

A SILVER CENTERPIECE BOWL

MARK OF MAUSER MFG. CO., NEW YORK, CIRCA 1900

Shaped oval, on oval pierced foot, the lobed body with everted
pierced rim, *marked under base*

23¾ in. (59.4 cm.) long; 183 oz. 10 dwt. (5,718 gr.)

\$5,000–8,000



5



6

A SILVER DINNER SERVICE AND SET OF FOUR CANDLESTICKS

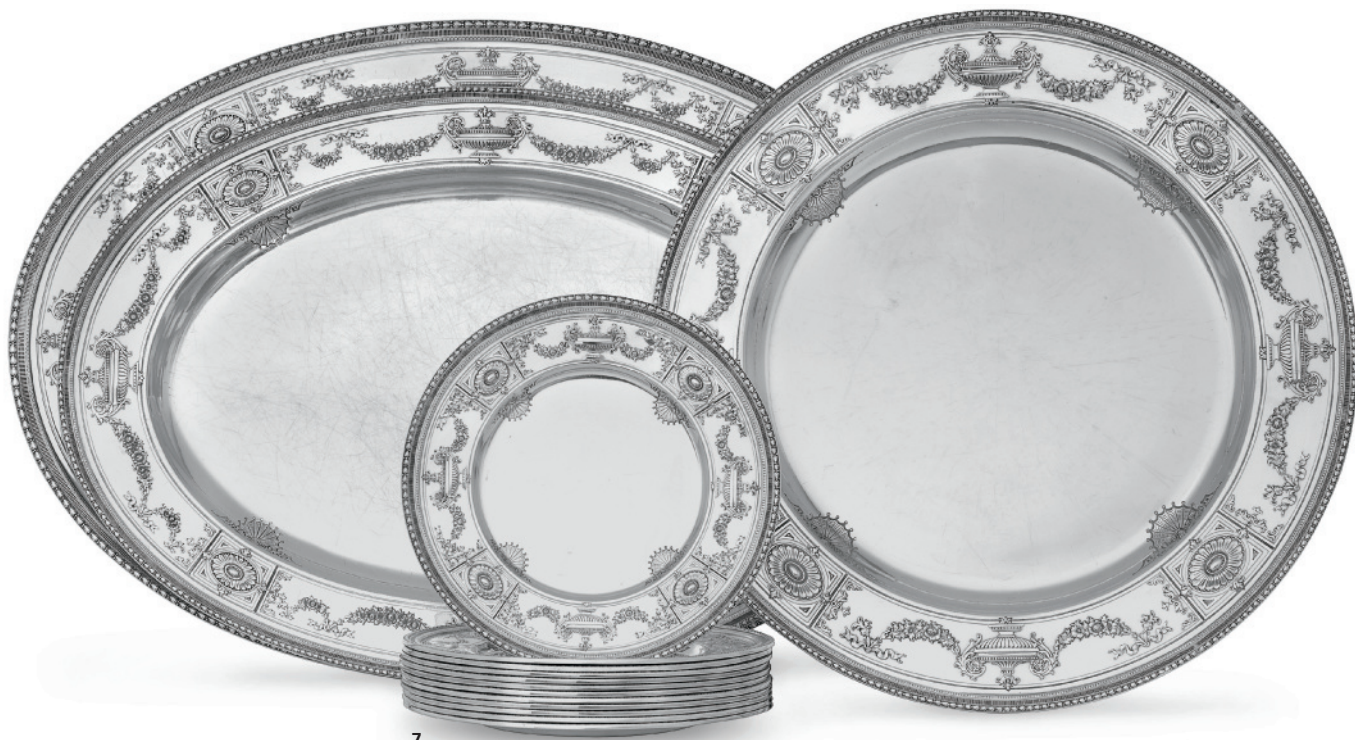
THE DINNER SERVICE MARKED OR ATTRIBUTED TO SHREVE & CO., SAN FRANCISCO; THE CANDLESTICKS MARK OF REDLICH & CO., NEW YORK, CIRCA 1910

Comprising twelve dinner plates, twelve butter plates, twelve sorbet coupes and twelve coffee cups and saucers, the plates each with trellis, vase and flower border, the coupes with glass liners engraved with trellis and floral border, the coffee cups with Lenox porcelain liners, *the plates marked sterling, the coupes and six coffee cups also marked Shreve & Co., the coupes with loaded bases; with four associated baluster-form candlesticks, each stem engraved GLH, marked under bases*

The plates 11 $\frac{3}{4}$ in. (28.4 cm.) diameter, the candlesticks 13 in. (32.5 cm.) high; 449 oz. (13,817 gr.) weighable silver

(52)

\$10,000–15,000



7

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**7
THREE SILVER SERVING DISHES AND TWELVE SILVER BREAD PLATES**

MARK OF BLACK, STARR & FROST, NEW YORK, CIRCA 1920

In neoclassical taste, the bread plates circular, the rims with relief vases, garlands and paterae, with husk border, the serving dishes with conforming decoration, one serving dish circular, two oblong, *marked on reverse*

The largest serving dish 20 in. (50.8 cm.) long, the bread plates 7 $\frac{1}{8}$ in. (18.1 cm.) diameter; 234 oz. (7,289 gr.) (15)

\$4,000–6,000

PROPERTY FROM AN EAST COAST COLLECTION

**8
A SILVER SEVEN-PIECE TEA AND COFFEE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1907

Comprising a kettle-on-stand, coffee pot, teapot, hot milk jug, cream jug, covered sugar bowl and waste bowl; each in neoclassical style, of vase form, on oval foot, with angular wood handles and vase form finials, *each marked under base*

The kettle-on-stand 13 $\frac{1}{2}$ in. (33.8 cm.) high; 159 oz. 10 dwt. (4,975 gr.) gross weight (7)

\$5,000–8,000



8



VARIOUS PROPERTIES

9

A SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY

San Lorenzo pattern, engraved with monogram BSM comprising:

Twelve iced-tea spoons
Twelve cream soup spoons
Twelve teaspoons
Twelve citrus spoons
Twelve coffee spoons
Twelve seafood forks
Twelve fish forks
Twelve dinner forks
Twelve nut picks
Twelve lunch forks
Ten terrapin forks
Ten fruit forks
Twelve dinner knives with stainless steel blades
Twelve lunch knives with stainless steel blades
Twelve fruit knives with stainless steel blades
Twelve butter knives with silver blades

Six table spoons

A carving knife and fork with stainless steel blades

A game knife and fork with stainless steel blades

A pair of game shears with stainless steel blades

A sauce ladle

A cold meat fork

A pair of serving forks

Two serving spoons, in sizes

A cheese knife

A butter knife, in an original fitted mahogany case, marked Tiffany & Co.

186 oz. weighable silver (207)

\$15,000–25,000

PROVENANCE:

Christie's, New York, 18–19 January 2007, lot 197



10

10

A SILVER-GILT FLATWARE SERVICE

MARK OF OLD NEWBURY CRAFTERS, NEWBURYPORT, 20TH CENTURY;
RETAILED BY CARTIER

Karen pattern, comprising:

- Twelve dinner forks
- Twelve lunch forks
- Eleven dessert forks
- Thirteen fish forks, two lacking Cartier stamp
- Twelve teaspoons
- Twelve soup spoons, two lacking Cartier stamp
- Twelve table spoons
- Twelve dinner knives, with stainless steel blades
- Twelve lunch knives, with stainless steel blades
- Ten fish knives, with stainless steel blades
- Ten steak knives, with stainless steel blades
- A salad fork and spoon
- Two serving spoons
- Two serving forks

\$6,000–9,000

(134)



11

PROPERTY FROM A NEW YORK COLLECTION

11

A SILVER FLATWARE SERVICE

MARK OF ALLAN ADLER, LOS ANGELES, CIRCA 1952

Sunset pattern, engraved with monogram *RMG*, comprising:

- Twelve dinner forks
- Twelve salad forks
- Twelve soup spoons
- Twenty-four tea spoons
- Twelve dinner knives, with stainless steel blades
- Twelve butter knives, with silver blades

109 oz. 10 dwt. (3,405 gr.) weighable silver

(84)

\$6,000–9,000

Allan Adler (1916–2002), one of the West Coast's most prominent silversmiths, was the son-in-law of silversmith Porter Blanchard.

Adler had retail establishments in Hollywood, Corona del Mar, La Jolla, and San Francisco and also sold his silver through Neiman-Marcus, Marshall Field, J.E. Caldwell, Gump's, B. Altman's, and Wanamaker's. Adler's work has been exhibited at the Los Angeles County Museum of Art and the Metropolitan Museum of Art, and he was a recipient of the Good Design Award from the Museum of Modern Art.

Another Allan Adler Sunset pattern service sold in these Rooms, 21–25 January 2010, lot 9.



PROPERTY OF A MID-WESTERN FAMILY

12

A PARCEL-GILT SILVER ELEPHANT BOWL, DESIGNED BY ERIK MAGNUSSEN

MARK OF GORHAM MFG. CO., PROVIDENCE, 1929

Circular, on flat ring foot, the lobed and hammered bowl with circular depression at center, the bowl supported on three fully modeled silver-gilt elephants, *marked under base, also marked 89 with EM monogram*

10 $\frac{1}{8}$ in. (25.3 cm.) diameter; 35 oz. 10 dwt. (1,108 gr.)

\$15,000–25,000

Erik Magnussen was a well-established Danish designer when he was hired by Gorham in 1925 to create silver in a modern style. Magnussen's work in the 1920s combined traditional motifs with modern design. Animal and marine motifs figure in some of Magnussen's more light-hearted designs of this era.

According to Gorham scholar Sam Hough, this bowl was completed in April 1929 and is unique in its design. Magnussen designed the bowl, personally applied the gilding and gave the piece its finish. The elephants were cast by Franz Ziegler. In total, the cost of the bowl was \$192.78 and it was retailed for \$300.00.

This bowl appears to be one of Magnussen's larger animal-inspired pieces. Two smaller bonbon vessels with giraffe supports are illustrated in Jewel Stern, *Modernism in American Silver: 20th Century Design*, 2005, p. 28, illus. p. 88 and Sotheby's, New York, 20 January 2006, lot 51.



13

PROPERTY OF A SOUTHERN CALIFORNIA COLLECTOR

13

A SILVER ARTS AND CRAFTS SOUP TUREEN

MARK OF SHREVE & CO., SAN FRANCISCO, CIRCA 1910

Shaped oval, on a shaped oval base, with rivet and strapwork decoration, the cover with engraved strapwork monogram, *marked under base*

17 in. (43.2 cm.) long over handles; 65 oz. (2,026 gr.)

\$2,500–3,500



14

PROPERTY FROM A PASADENA COLLECTION

14

A SILVER TOURNAMENT-OF-ROSES PRESENTATION VASE

MARK OF CLEMENS FRIEDEL, PASADENA, CIRCA 1920

Of trumpet form, on weighted circular base with undulating rim, engraved with an inscription, *marked under base*

19 in. (48.3 cm.) high; 28 oz. (871 gr.) gross weight

\$1,500–2,500

ENGRAVED:

PASADENA TOURNAMENT OF ROSES/JANUARY 1
1920/SPECIAL PRIZE/CIVIC BODIES/PRESENTED BY/
TOURNAMENT ASSOCIATION/AWARDED TO/LOS
ANGELES CHAMBER OF COMMERCE



15

15

A SILVER ARTS AND CRAFTS CENTERPIECE BOWL

MARK OF SHREVE & CO., SAN FRANCISCO, CIRCA 1920

Shaped circular, with lobed sides and inverted rim, *marked on reverse*
17 in. (42.5 cm.) diameter; 82 oz. (2,562 gr.)

\$8,000–12,000

16

A SILVER ARTS AND CRAFTS VEGETABLE DISH AND A BOWL

THE FIRST FALIK NOVIK, THE SECOND LEBOLT, CHICAGO, CIRCA 1900

The open vegetable dish oval, with central divider, one side with
applied monogram *BLH*; the low circular bowl with lobed sides, *each*
marked on base

The dish 12 in. (30 cm.) long; the bowl 10¾ in. (26.9 cm.) diameter;
43 oz. (1,347 gr.) (2)

\$2,200–2,800



16



17



18

VARIOUS PROPERTIES

17
A PAIR OF SILVER FIVE-LIGHT CANDELABRA AND FOUR MATCHING CANDLESTICKS

MARK OF GORHAM MFG. CO., PROVIDENCE, 20TH CENTURY

Chantilly Grand pattern, each on shaped circular base, with ribbon tied foliate garlands, the two five-light branches with scroll arms, with detachable waxpans, *each marked under base*

The candelabra 16½ in. (40.3 cm.) high; the candlesticks 10¾ in. (26.9 cm.) high

(6)

\$10,000–15,000

18
A SILVER-MOUNTED CUT-GLASS PITCHER

MARK OF TIFFANY & CO., NEW YORK, 1902-1907; THE GLASS MARK OF STEVENS & WILLIAMS, STURBRIDGE, CIRCA 1900

Baluster form, the glass etched with poppy flowers, the silver neck mount applied with scrolling grape vines, *marked on neck*
13 in. (32.5 cm.) high

\$6,000–9,000



PROPERTY OF A NEW ENGLAND FAMILY

19

AN EXTENSIVE SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, MOST 1891-1902

English King pattern, most engraved with monogram *EAF*C, comprising:

Eighteen dinner forks

Eighteen lunch forks

Eighteen game forks, with silver plated tines

Eighteen fish forks

Eighteen terrapin forks, with silver-gilt bowls

Eighteen fish knives, with silver blades

Twenty-four tablespoons

Eighteen dessert spoons

Eighteen teaspoons

Eighteen ice cream spoons, with silver-gilt bowls

Twelve citrus spoons, with silver-gilt bowls, engraved *FEH*

Twelve coffee spoons, engraved *EHSL*

Eighteen dinner knives, with silver plated blades

Eighteen lunch knives, with silver plated blades

Eighteen fish knives, with silver blades

Eighteen game knives, with steel blades

Six citrus knives, with silver blades, engraved *FETC*

A salad fork and spoon, with silver-gilt bowls

A gravy ladle

A pierced sugar shell

Ten salt spoons

A serving spoon with shell bowl

An associated pair of silver plated sugar tongs, shell pattern

420 oz. 10 dwt. (13,094 gr.) weighable silver

(304)

\$15,000-25,000



ANOTHER PROPERTY

-20

A SILVER AND IVORY TANKARD

MARK OF WHITING MFG. CO., NEW YORK, CIRCA 1889

The ivory tusk body on oval silver base, the silver mounts etched in the Indian taste with flowers and scrolls, the silver handle and hinged cover with conforming decoration, with an inscription underneath cover, *marked under base*

10½ in. (26.5 cm.) high

\$5,000–8,000

The engraved inscription reads:

*U.S. Championship
Lawn Tennis Tournament
All Corners
August 1889
Won by
Q.A. Shaw, Jr.
Stolen by Barrett
September 1889
Recovered in 1896*



PROPERTY OF A NEW YORK FAMILY

21

A MARTELE SILVER JARDINIÈRE

MARK OF GORHAM MFG. CO., PROVIDENCE, 1905

Shaped oval, on four leaf-clad pad feet, the sides and undulating everted rim chased with iris and dogwood flowers, the interior gilt, the base engraved *Henrietta E. Robinson August 29th 1907, marked under base, also marked H/YB*

19¾ in. (49.4 cm.) long; 126 oz. 10 dwt. (3,938 gr.)

\$20,000–30,000

This jardinière was chased by David Wilmot and had a net cost of \$375 in 1905, according to the costing records in Larry Pisto: *Martele: Gorham's Art Nouveau Silver*, 2002, p. 347.



22

THE PROPERTY OF A LADY

22
A PAIR OF SILVER VEGETABLE DISHES AND COVERS

MARK OF TIFFANY & CO., NEW YORK, 1891-1902

Each oval, with palmette borders, with conforming detachable knob finial, *each marked on reverse, also marked 7545/370*
11 in. (27.5 cm.) long; 74 oz. 10 dwt. (2,325 gr.)

(2)

\$2,500-3,500

VARIOUS PROPERTIES

23
A SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1900

St. James pattern, comprising:

Twenty-four dinner forks

Twelve lunch forks

Twelve pastry/fish forks, monogram *GVS*

Eighteen tablespoons

Twelve soup/dessert spoons

Twelve cream soup spoons

Twelve teaspoons

Twelve coffee spoons

Eighteen dinner knives, with stainless steel blades

Eleven dessert knives, with stainless steel blades

Twelve slightly smaller dessert knives, eleven with silver blades

Eight fish knives, with silver blades, monogram *EHCP*

Twelve fruit knives, with silver blades

Two sauce ladles,

in fitted wood canteen, *marked Tiffany & Co. New York*

279 oz. 10 dwt. (8,716 gr.) weighable silver

(177)

\$10,000-15,000



23



24

THE PROPERTY OF A LADY

24

A SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY

English King pattern, comprising:

- Twenty-four dinner forks
- Twenty-two seafood forks
- Twenty-four fish forks
- Twenty-three salad forks
- Twenty-five tablespoons
- Twenty-four soup spoons
- Thirty-two teaspoons
- Twenty-three coffee spoons
- Twenty-four dinner knives, with stainless steel blades
- Twenty-four steak knives, with stainless steel blades
- Twenty-four fish knives, with stainless steel blades
- Twenty-four butter knives, with stainless steel blades
- Four serving forks
- Four serving spoons
- Two larger serving spoons
- Three sauce ladles, in two sizes
- A cold meat fork
- Two pairs of sugar tongs
- Four lifters, in two sizes, with stainless steel blades

441 oz. (13,705 gr.) weighable silver (313)

\$15,000-25,000

ANOTHER PROPERTY

25

A SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY

Thread and Shell pattern, comprising:

- Twelve dinner forks
- Twelve lunch forks
- Twelve fish forks
- Twelve dessert forks
- Twelve dessert spoons
- Twelve soup spoons
- Twelve teaspoons
- Twelve lunch knives
- Twelve dessert knives

159 oz. (4,955 gr.) weighable silver (108)

\$6,000-9,000



25

PROPERTY FROM A PRIVATE SWISS
COLLECTION

26
**AN EXTENSIVE SILVER FLATWARE
SERVICE**

MARK OF TIFFANY & CO., NEW YORK,
CIRCA 1890

Chrysanthemum pattern, in three
levels comprising:

Upper Level

Twelve table knives, with stainless
steel blades

Twelve game knives, with stainless
steel blades

Twelve fish knives, with silver
blades

Twenty-four entree knives, with
stainless steel blades

Twelve table forks

Twenty-four entree forks

Twelve fish forks

Twelve game forks

Twelve oyster forks, with gilt
tines

Twelve soup spoons

Twelve sorbet spoons, with gilt
bowls

Seven serving spoons

A five-piece carving set

One serving fork

One salad fork

One salad spoon

One vegetable spoon

One lettuce fork

One roast fork

One marrow spoon

One pair asparagus tongs

One joint holder

One soup ladle

One fish serving fork

One fish serving knife, with
silver blade

One crumb knife, with silver
blade

One gravy spoon

Two gravy ladles

Two knife rests

First Drawer

Twelve dessert spoons, with gilt
bowls

Twelve ice cream spoons, with
gilt bowls

Twelve fruit forks, with gilt tines
Twelve ice cream forks, with
gilt tines

Twelve oyster forks, with gilt
tines

Twelve dessert knives, with
silver-gilt serrated blades

Two ice cream knives

A cream ladle

A berry spoon

A pair of grape shears

A jelly knife

Two bon-bon spoons

A cheese knife

Six nut crackers

Twelve nut picks, with gilt tines

A cheese scoop

A pie knife

A nut spoon

A pudding knife

A sugar sifter

A pair of sugar tongs

Second Drawer

Twelve berry forks, with gilt
tines

Twelve teaspoons

Twelve egg spoons, with gilt
bowls

Twelve bouillon spoons

Eleven orange spoons, with gilt
bowls

Twelve salad forks, with gilt
tines

Twelve breakfast spoons

Twelve tea knives, with silver
blades

Twelve orange knives, with
serrated gilt blades

Twelve butter knives

Twelve gilt butter plates

Two butter knives

Two butter picks

One pair sugar tongs

Two sauce ladles

Eleven salt cellars, with gilt
bowls

Eleven pepper casters, five with
gilt covers

Nine salt spoons, with gilt bowls

Two mustard spoons

Two horseradish spoons

One pickle knife

One pickle fork

Two preserve spoons

One olive spoon

One olive fork

One sardine fork

One punch ladle

One cake knife

One poached egg server

One cake server

One bread fork

One Saratoga chip spoon

Two cold meat forks

One oyster ladle

One oyster server

One pair ice tongs

One pair serving tongs

Two jelly spoons

Two sugar spoons

One caddy spoon

together with six fruit forks, with
gilt tines

A salad fork and spoon

A slice, with replaced blade

A large serving fork

in fitted mahogany canteen
marked Tiffany & Co., with
printed directory of contents

640 oz. 10 dwt. (19,928 gr.)
weighable silver (498)

\$50,000-80,000







ANOTHER PROPERTY

27

A SET OF FOUR SILVER CANDLESTICKS

MARK OF TIFFANY & CO., NEW YORK, 1906-1947

Chrysanthemum pattern, each on shaped square base, with fluted baluster stem and urn-form socket, each applied at intervals with chrysanthemum flowers, with detachable waxpans, *marked under base, also marked 16580/6265*
9¾ in. (24.8 cm.) high; 49 oz. (1.532 gr.)

(4)

\$15,000–25,000

An identical set of four candlesticks sold Christie's, New York, 20 January 2006, lot 66.



PROPERTY OF A NEW ENGLAND FAMILY

28

AN AMERICAN SILVER PUNCH BOWL

MARK OF TIFFANY & CO., NEW YORK, 1875-1891

Chrysanthemum pattern, circular, set on four chrysanthemum feet, the body with applied chrysanthemums, the everted rim with conforming decoration, the body engraved with a monogram, *marked under base, also marked 6911/3779*
 19½ in. (49.5 cm.) diameter; 186 oz. (5,798 gr.)

\$30,000–50,000



29

30

VARIOUS PROPERTIES

29

A SILVER CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, 1880-1891

Chrysanthemum pattern, shaped circular on circular foot with four scroll feet, the body and stem gadrooned, the rim and base with chrysanthemum decoration, *marked under base, also marked 7045/5504* 5½ in. (14 cm.) high, 11¼ in. (28.6 cm.) diameter; 32 oz. 10 dwt. (1,014 gr.)

\$5,000–8,000

30

A SILVER ASPARAGUS DISH AND LINER

MARK OF TIFFANY & CO., NEW YORK, 1898-1907

Chrysanthemum pattern, shaped rectangular, on four chrysanthemum pad feet, with everted border, and pierced removable dish, *each marked on reverse, also marked 13372/1915* 12 in. (30.5 cm.) long; 41 oz. 10 dwt. (1,295 gr.)

\$4,000–6,000



31

PROPERTY FROM A FLORIDA COLLECTION

31

A SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1900

Chrysanthemum pattern, engraved with initial *K*, comprising:

- Twelve dinner forks
- Twelve seafood forks
- Twelve fish forks
- Twelve ice cream forks
- Twelve cream soup spoons
- Eleven teaspoons
- Ten ice cream spoons
- Twelve coffee spoons
- Thirteen dinner knives, ten with replaced serrated stainless steel blades
- Twelve lunch knives, four with replaced serrated stainless steel blades
- Thirteen butter knives, with silver blades
- Three pairs of vegetable spoons and forks

163 oz. (5,075 gr.) weighable silver (137)

\$10,000–15,000

VARIOUS PROPERTIES

32

A PAIR OF SILVER WINE COASTERS

MARK OF TIFFANY & CO., NEW YORK, 1879-1891

Chrysanthemum pattern, each shaped circular on a circular foot, the field with swirling fluting, *marked under base, also marked 5723/5222*
 6¾ in. (17.1 cm.) diameter; 30 oz. 10 dwt. (960 gr.) (2)

\$7,000–10,000



32



33

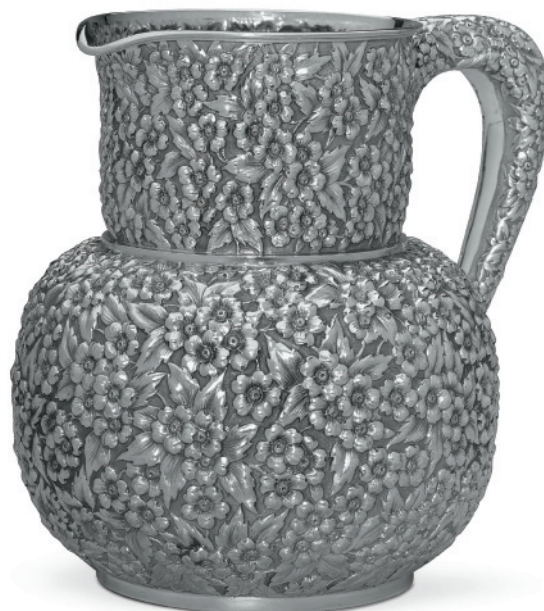
33

A SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, EARLY 20TH CENTURY

Chrysanthemum pattern, most monogrammed *EPB*, comprising:

Twelve dinner forks	Two sauce ladles
Twelve lunch forks, six lacking monogram, two initial S	Two butter knives
Twelve seafood forks	An olive spoon
Twelve tablespoons	Two salt spoons
Twelve dessert/soup spoons	A mustard spoon
Fourteen teaspoons, two AK	A caviar fork
Twelve bouillon spoons	A lemon fork
Twelve dinner knives, with silver plated blades	A cold meat fork
Thirteen lunch knives, with silver plated blades, one lacking monogram	An ice cream server
Twelve dessert knives, with silver blades	A pastry server, with gilt blade, initial D
Fifteen butter knives, eleven with silver gilt-blades, four lacking monogram	A pastry fork, no initial
A soup ladle	A citrus spoon, no initial
A salad fork and spoon, with gilt bowls	Two pepper casters, JMMG
A fish fork and slice	A nut dish, with gilt bowl, engraved with crest in original fitted wood canteen with brass mounts, <i>marked Tiffany & Co.</i>
A vegetable spoon	285 oz. (8,873 gr.) weighable silver (165)
Three serving spoons, two HWJ	\$20,000–30,000



34

34

A SILVER WATER PITCHER

MARK OF BLACK, STARR AND FROST, NEW YORK, CIRCA 1890

Bulbous, on circular foot, chased all over with foliate decoration, the base engraved *I. P. Carter*, *marked on base*
8¼ in. (20.6 cm.) high; 35 oz. 10 dwt. (1,110 gr.)

\$2,500–3,500



35

THE PROPERTY OF A PENNSYLVANIA LADY

**~35
A SILVER FIVE-PIECE TEA AND COFFEE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, 1881-1891

Comprising a coffee pot, teapot, covered sugar bowl, cream jug and waste bowl; each globular, chased with spidermums, the borders with everted wavy rims, the coffee pot and teapot with ivory insulators, *each marked under base, also marked 6349/3194*, the base also engraved *MJM*; together with an associated cream jug and covered sugar bowl, *each mark of Tiffany & Co.*, chased allover with flowers against a matte ground, *marked under bases, also marked 4489/9036 and engraved Mary Perkins*

The coffee pot 8½ in. (21.3 cm.) high; 111 oz. (3452 gr.) gross weight (7)

\$10,000–15,000

PROVENANCE:

Irene Moir Braman (1873–1964)
Bequeathed to Maria J. Guiney, thence by descent to the present owner

PROPERTY FROM A NEW ENGLAND COLLECTION

**36
A PARCEL-GILT SILVER LAP-OVER APPLIED FISH SLICE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

The stem applied with parcel-gilt grapevines, the asymmetrical blade part hammered, *marked on reverse*

13. in. (32.5 cm.) long; 5 oz. (170 gr.)

\$800–1,200



36



37

VARIOUS PROPERTIES

37

AN IMPORTANT SILVER AND STONE-SET "AZTEC" PAPER KNIFE, DESIGNED BY PAULDING FARNHAM

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1902

Of Aztec style, the shaped blade with inset onyx triangles and lozenges, the silver-mounted black onyx handle with inset opals, the handle with Aztec masks, the blade engraved "AZTEC," *marked on blade*

11 $\frac{3}{8}$ in. (28.9 cm.) long; 9 oz. (282 gr.) gross weight

\$60,000–90,000

This paper knife belongs to an important commission of Tiffany silver made for the 256-foot steam yacht *Aztec*, launched in 1902. *Aztec's* owner, Albert C. Burrage, was a mining engineer who had worked at Mexican mines, and according to tradition, supplied the silver bullion for the entire commission, which included a 384-ounce centerpiece, a punch bowl and ladle, and a tea service, all in Aztec style and mounted with various stones.

The centerpiece for the service bears the burgee of the Eastern Yacht Club of Marblehead and the personal signal flag of Burrage. It was exhibited at the Museum of Fine Arts, Boston, in "The Silver of Tiffany & Company, 1850-1987," and included in the catalogue by Charles H. Carpenter, Jr. and Janet Zapata, 1987, no. 28, p. 56 (sold Christie's, 23 January 1988, lot 13).

Another paper knife matching the present example and also engraved *Aztec*, was sold at Clar's Auction Gallery, Oakland, 19 February 2012, lot 2396.

Aside from Burrage's commission, Farnham designed other objects in the Aztec style, including a massive bowl from 1905 (sold Sotheby's, New York, 23 January 2009, lot 105) and the Aztec Calendar plate exhibited at the 1893 Columbian Exposition. The plate was purchased by William Randolph Hearst and is now in the collection of the Brooklyn Museum.

38

AN IMPORTANT SILVER-MOUNTED AND STONE-SET EBONY "VIKING" BOWL, DESIGNED BY PAULDING FARNHAM

MARK OF TIFFANY & CO., NEW YORK, 1902

Tapering oval, the sides applied with elaborate designs of scrolls, strapwork, flowerheads and grotesque masks, with roundels chased with geometric design and centering cabochon black opals, with bands above and below of continuous chevrons and scrolls, applied again on sides and ends with beads and scrollwork terminating in scroll supports and headed by bifurcated scrolls, the ends forming the handle mounts, chased and applied with further strapwork and chevrons; *marked on base, also marked 15401/5664*

18 in. (45.7 cm.) long, 7 $\frac{1}{2}$ in. (19 cm.) high

\$100,000–150,000

PROVENANCE:

Christie's, New York, 26 January 1995, lot 336

The Victor Niederhoffer Collection of Trophy and Presentation Silver: Sotheby's, New York, 15 December 1998, lot 102

EXHIBITED:

Museum of Fine Arts, Boston, *The Silver of Tiffany & Co.*, 1987, cat no. 59

LITERATURE:

Loring, John, *Magnificent Tiffany Silver*, 2001, p. 203



38

Paulding Farnham, the creative genius behind some of Tiffany's greatest works in silver, first exhibited works in the Viking taste at the 1893 Columbian Exposition, following with a jewel box and vases in this style for the 1900 Paris Exposition. At the Pan-American Exposition, held in Buffalo in 1901, Farnham produced more Viking pieces, typified by the use of interlace, masks, bead and lozenge borders and inset with semi-precious stones.

Farnham's Viking designs were often of wood or base metals and not predominantly silver. The most famous of these is the iron and silver punch bowl made for the Columbian Exhibition, now at the Metropolitan Museum of Art (illustrated in *19th Century America*, Metropolitan Museum of Art, New York, 1970, illus. fig. 259). A Viking love-cup at the Metropolitan Museum is panelled in burrwood inlaid with mother of pearl.

The three-piece coffee service in the Viking style set with zircons and hessonites, made for the Pan-American Exposition, is now in the collection of the Newark Museum. This coffee service and a related vase set with opals, now at the Brooklyn Museum, are illustrated in Janet Zapata, "The Rediscovery of Paulding Farnham, Tiffany's Designer Extraordinaire," *Antiques*, April 1991, plates X and XII, pp. 726-727.

Tiffany's pattern book describes the present lot as a "Viking Punch Bowl," and is recorded on November 19, 1902

A Viking style writing set made for the Pan American Exhibition sold in these Rooms, 15 January 2004, lot 113.
Another vase in the Viking style sold Freeman's, Philadelphia, 14 November 2009, lot 338.



PROPERTY OF A MISSISSIPPI COLLECTOR

39

A SILVER AND ENAMEL TEA CADDY

MARK OF TIFFANY & CO., NEW YORK, 1877-1891

Globular, the hammered surfaced chased with vari-colored strands of enamel beads in blue, green, red and yellow, the shoulder chased with spiral border, the cover with conforming spiral and enamel beading and centering a blue enamel flower with red enamel diaperwork surround, the interior cover etched with serpents among leafy vines, the base with monogram

CLSW, also marked 4824/5305/2285

4 $\frac{7}{8}$ in. (12.2 cm.) high; 9 oz. (282 gr.) gross weight

\$10,000-15,000

A Tiffany jug with similar enameled beaded decoration sold in these Rooms, 18-19 January 2002, lot 253.



ANOTHER PROPERTY

40

A SILVER AND ENAMEL INKWELL WITH GLASS INK POT

MARK OF TIFFANY & CO., NEW YORK, 1887-1891

In Saracenic taste; shaped circular on a shaped circular foot, decorated throughout with scrolling foliage and arabesques, with shaded matte-finished enamel flowers in shades of buff, pink, pale blue, pale green and red, etched underneath and under inkpot cover with flowers, the "rock crystal" engraved glass inkpot decorated with scrolling foliage and etched under base with foliage and the stylized initial "S", the silver inkpot cover with conforming decoration, *marked under base, also marked 9351*

8¼ in. (21 cm.) diameter; 24 oz. 10 dwt. (765 gr.) weighable silver

\$60,000-90,000

The imaginative form of this inkwell and the quality of its enamels suggest that it was designed by Edward C. Moore. Moore's "Saracenic" designs using shaded and matte-finished enamels were introduced at the Paris Exposition of 1889. The enamelled wares were extremely well received at the Paris fair and contributed to Tiffany's winning the Grand Prize for Silverware and Edward Moore becoming a chevalier of the Legion d'Honneur that year. A number of objects decorated in this manner, including a silver pepper mill, loving cups, coffee pots, and a salver are illustrated in John Loring, *Magnificent Tiffany Silver*, 2001, pp. 66-73.



PROPERTY OF A LADY

41

A FINE SILVER AND MIXED-METAL WATER PITCHER

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Baluster-form, the hammered body applied with copper and silver carp amid etched dragonfly and snail, with etched and applied seagrasses, the handle with copper insulators and copper and gold water leaves, *marked under base, also marked 4706/9838*
8 in. (20.4 cm.) high; 27 oz. 10 dwt. (862 gr.) gross weight

\$30,000–50,000



ANOTHER PROPERTY

42 A SILVER, MIXED-METAL AND HARDSTONE THREE-PIECE TEA SERVICE

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Comprising a teapot, covered sugar bowl, cream jug and pair of sterling silver sugar tongs; each shaped square on four bracket feet, the hammered body applied with gold dragonflies, butterflies, beetles and gourds, silver flies and beetles, all amid leaves and vines, the teapot and sugar bowl each applied with a mokume butterfly, the handles pierced, the teapot with wood insulators, the covers applied with similar decoration and surmounted by a jadeite finial, the interior of the sugar bowl and cream jug gilt, the sugar tongs with applied silver gourd and vines, each piece applied with the initial *L*, the bases also engraved *Mrs. Wm. M. Lent Dec. 25 1880*, marked under bases *STERLING SILVER AND OTHER METALS*, also marked *5048/1779/741*, the tongs marked *STERLING*

The teapot 7½ in. (18.8 cm.) long; 37 oz. (1,158 gr.) gross weight (4)

\$100,000–150,000

PROVENANCE:

Frances Lent, New York City, 1880

This model was one of Tiffany & Co.'s most successful creations in the Japanesque style. It was designed by Edward C. Moore, Tiffany's director, for the 1878 Exposition Universelle in Paris. Tiffany's exhibit of Japanesque-style silver won worldwide acclaim at the Exposition, as well as the grand prix for silverware. Moore's genius lay in the combination of colorful metallic alloys with organic forms and ornament derived from nature.

A teapot and another teapot and cream jug of this pattern sold in these Rooms, respectively, 19 January 2012, lot 55 and 18-19 January 2002, lots 258-259. Another three-piece service sold Sotheby's, New York, 22 June 2004, lots 124-126.

Examples of this model with a matte (but not hammered) finish include a three-piece service, sold in these Rooms, 16 June 1999, lot 52, and a teapot in the collection of the New-York Historical Society that is illustrated in John Loring, *Magnificent Tiffany Silver*, 2001, p. 59.

William M. Lent (b. 1818) married Frances E. LaForge of New York in 1857 and moved to California in the 1860s where he had speculative interests. By 1880, when this tea service was acquired, Lent was again living in New York City at 566 Fifth Avenue. He was recorded as the Chairman of West Shore stockholders in 1885. The service presumably descended to Lent's son, Eugene (b. 1863 in San Francisco), who married Bertha Welch in 1900. Their daughter, Frances W. Lent (b. 1901) married Hugh B. Porter and they had two children named William L. Porter (d. 2006) and Jess (Porter) Cooley (d. 2010).



43

PROPERTY FROM A PASADENA COLLECTION

43

A SILVER-GILT WATER PITCHER

MARK OF NEWELL HARDING, BOSTON, CIRCA 1855

Baluster form, on gadrooned circular foot, the body chased with oak leaf and acorn decoration, the handle formed as a branch, engraved with presentation inscription, *marked under base*
13 $\frac{3}{8}$ in. (33.4 cm.) high; 60 oz. 10 dwt. (1,884 gr.)

\$2,000–3,000

ENGRAVED:

PRESENTED TO/Hon. Linus Bacon Comins/by his/friends and fellow Citizens of Roxbury./As a testimonial/of respect and esteem for his devotion to/the best interests of the City. while Mayor;/and also for his exalted character as a/Friend, Citizen and Man./Roxbury March 1855

PROPERTY OF A NEW ENGLAND FAMILY

44

A SILVER BOTTLE STAND WITH GLASS BOTTLES

MARK OF THOMAS FLETCHER & SIDNEY GARDINER, PHILADELPHIA, CIRCA 1825

In the Regency taste, square, on four paw feet, with shell and leaf border, the stand set with four bottle rings with oak leaf and acorn bands between winged calf supports, the central standard with fruit-clad ring handle, the stand fitted with four cut-glass bottles; together with four enamel bottle tickets marked brandy, rye, whiskey and bourbon, *marked under base*

12 in. (30 cm.) high; 69 oz. 10 dwt. (2,164 gr.) (9)

\$1,500–2,500

Fletcher & Gardiner's presentation vases for DeWitt Clinton and this cruet stand are the only pieces known to employ the firm's Z-shaped banner mark. The mark is illustrated in Donald L. Fennimore and Ann K. Wagner, *Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808–1842*, 2007, fig. 7a, illus. p. 267.



44



45

PROPERTY OF A CINCINNATI FAMILY

45

A FIVE-PIECE SILVER TEA SERVICE

MARK OF THOMAS FLETCHER & SIDNEY GARDINER, PHILADELPHIA, CIRCA 1815

Comprising two teapots, a cream jug, a sugar bowl and a waste bowl, each shaped rectangular, on a rectangular base on four claw-and-ball feet, with rose and leaf borders, the sugar bowl and waste bowl with female mask handles, the cream jug with scroll handle with eagle-head join, the teapots with angular wooden handles, the teapots and sugar bowl covers with acanthus and acorn finials, *marked under base, one teapot apparently unmarked*

The teapots 9 in. (22.9 cm.) high; 163 oz. 10 dwt. (5,093 gr.) gross weight (5)

\$7,000–10,000

A teapot and two tea and coffee services of similar design are illustrated in Donald L. Fennimore and Ann K. Wagner, *Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner*, 2007, p.p. 74, 114, 116, illus. fig. 5.3, cat. no. 3 and no. 5.

PROPERTY FROM THE COLLECTION OF CHARLES AND NONNIE DE LIMUR, SAN FRANCISCO

46

A SILVER FLATWARE SERVICE

20TH CENTURY

Sheaf of Wheat pattern, comprising:

Seventeen dinner forks

Thirty lunch forks

Eighteen fish forks

Eighteen tablespoons

Eleven soup spoons

Eighteen teaspoons

Ten smaller teaspoons

Twelve dinner knives, with steel blades

Twelve lunch knives, with steel

blades

Eighteen fish knives, with silver blades

Three small sauce ladles

Three egg spoons

A mustard spoon

A salt spoon

marked STERLING

212 oz. 10 dwt. (6,612 gr.)

weighable silver (172)

\$4,000–6,000



46



PROPERTY FROM THE ESTATE OF BENJAMIN F. EDWARDS III

47
TWO SILVER CANNES AND A SILVER CASTER

MARK OF SAMUEL EDWARDS, BOSTON, CIRCA 1750

The cannas each of baluster form on circular foot, one scroll handle engraved H/GP, the other engraved under base W/B*S, each marked under base with Kane mark C; the caster of baluster form on circular foot, the pierced cover also engraved with diaperwork engraving, with pinecone finial, the body engraved EK, marked under base with Kane mark F

The cannas 5½ in. and 5¾ in. (13.8 and 14.4 cm.) high; the caster 5½ in. (13.8 cm.) high; 26 oz. 10 dwt. (835 gr.) (3)

\$4,000–6,000

PROVENANCE:

The cann engraved W/BS: with Mark and Marjorie Allen, New Hampshire, 1992

The caster: with Heller Antiques, 1993

48

A SILVER TANKARD AND A SILVER MUG

MARK OF JOHN EDWARDS, BOSTON, THE TANKARD CIRCA 1728, THE MUG CIRCA 1720

The tankard cylindrical, with domed hinged cover and bell finial, engraved on the front with crossed fronds and a cherub enclosing inscription *This Belongs to/the Church in/Brattle Street/1728.*, the sides later engraved with foliage and presentation inscription: 1863/ Presented/to the/First Church in Medford/by/ Charles O. Whitmore of Boston/A descendant in the 5th Generation/from John Whitmore Deacon/1713–1739, marked on body and cover with Kane mark C, also with Museum of Fine Arts, Boston loan sticker M.F.A. 104.25 First Parish Medford; the mug tapering cylindrical with applied midband, the scroll handle engraved G/F*R, marked on body with Kane mark B, the base engraved 4, also engraved with Ford Collection inventory number F22

The tankard 8¼ in. (20.6 cm.) high; the mug 4¼ in. (10.6 cm.) high; 32 oz. 10 dwt. (1,016 gr.) (2)

\$2,500–3,500

PROVENANCE:

The tankard: sold from Brattle Street Church, Boston, 1839

Given to First Church of Christ, Medford, 1863 With Heller Antiques, 1994

The mug: Sotheby's, New York, 30 January – 2 February 1991, lot 145

EXHIBITED:

The tankard: Museum of Fine Arts, Boston, *American Church Silver*, 1911, no. 417

LITERATURE:

The tankard: Museum of Fine Arts, Boston, *American Church Silver*, 1911, p. 46, no. 417 E. Alfred Jones, *Old Silver of American Churches*, 1913, p.p. 272–73

Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 419

The mug:

Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 414



48

THE PROPERTY OF A DIRECT DESCENDENT OF THOMAS JEFFERSON

49

A CONTINENTAL SILVER DINNER PLATE OF HISTORIC INTEREST

CIRCA 1750

Shaped circular, with reeded border, the field later engraved with a coat-of-arms and the name *Jefferson*, the rim engraved with a monogram TJC, for Thomas Jefferson Coolidge (1831–1920); together with a Japanese bronze water dropper, 18th-century, *the plate marked on rim and on reverse, both objects also with Monticello inventory numbers*

9¼ in. (23.5 cm.) diameter; 12 oz. 10 dwt. (398 gr.) (2)

\$1,000–1,500

PROVENANCE:

By family tradition, the property of Thomas Jefferson

In January 1827, six months after Thomas Jefferson's death, the contents of Monticello were sold at an auction that lasted five days. Later in the 19th century a descendent bought back property from the Jefferson estate, and by 1916 material had been given on long-term loan to the White House and the State Department. By family tradition this Continental silver plate and Japanese water dropper, which were also on loan to Monticello, belonged to Jefferson and were sold in the 1827 auction.

The arms are those of Jefferson, and match those engraved on a silver tea urn at Monticello. It is likely that both objects were engraved after Thomas Jefferson's death.



49

PROPERTY FROM A NEW ENGLAND COLLECTION

50

A SILVER SUGAR BOWL AND COVER

MARK OF ZACHARIAH BRIGDEN, BOSTON, CIRCA 1780

Of circular, double-bellied form, with punched beaded foot, the domed cover with conforming punched border with wrigglework band and surmounted by a bud finial, *marked under base with Kane mark A*

5 1/4 in. (13.1 cm.) diameter of cover; 10 oz. (324 gr.)

\$3,000–5,000

PROVENANCE:

S. J. Shrubsole, New York



50

PROPERTY FROM THE ESTATE OF BENJAMIN F. EDWARDS III

51

A SILVER TANKARD

MARK OF JOHN EDWARDS, BOSTON, CIRCA 1710

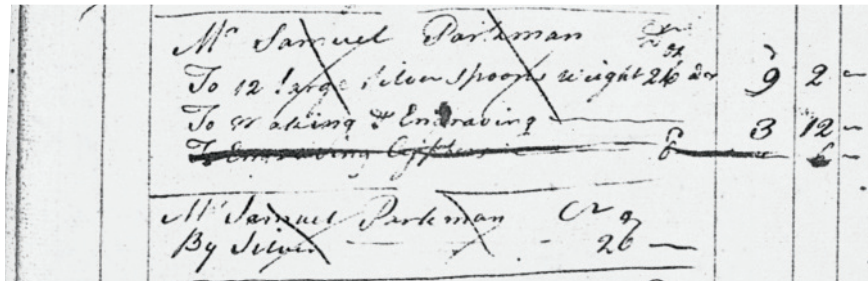
Cylindrical, the scroll handle with cherub terminal, the flat domed cover with scroll thumbpiece, the handle engraved with monogram R/E*K, *marked on body and cover with Kane mark B*, the base with scratchweight 23=18

6 5/8 in. (16.6 cm.) high; 23 oz. 10 dwt. (736 gr.)

\$5,000–8,000



51



Entry from Paul Revere's *Daybook*, recording Samuel Parkman's order of twelve large silver spoons engraved with cyphers, August 1789.



PROPERTY OF A WISCONSIN LADY

52

A SILVER TABLESPOON

MARK OF PAUL REVERE JR., BOSTON, 1789

With oval bowl and downturned rounded handle, engraved on front with script monogram *SSP*, marked on reverse with Kane mark *C*

8 5/8 in. (22 cm.) long; 2 oz. (74 gr.)

\$7,000–10,000

PROVENANCE:

Samuel (1751–1824) and Sarah Parkman of Boston

Daniel Parkman, son

Mary Herriot Parkman Shimmin, daughter; thence by descent

Christie's, New York, 22 June 1994, lot 66 (one of three)

EXHIBITED:

Fogg Art Museum, Harvard University, 1953

This spoon is one of "12 large Silver spoons weight 26 oz." ordered by Samuel Parkman and recorded in Paul Revere's *Daybook* in August, 1789 (see illustration). Parkman paid Revere with 26 oz. of silver but was charged for labor, including engraving "cyphers."

Samuel Parkman (1751–1824) was a frequent patron of Paul Revere. He was one of Boston's wealthiest merchants who amassed his fortune through real estate and the export of indigo, tar, turpentine, and ship masts as well as the import of wares from the far east. In *Colonial Massachusetts Silversmiths and Jewelers*, 1998, Patricia Kane lists nine surviving silver objects commissioned by Parkman, including two soup ladles, a pair of sugar tongs, four table spoons, a teaspoon, and a presentation urn. In 1801 Parkman presented a bronze bell, cast by Revere, to the Westborough Church. The bell was moved in 2011 to the Old South Meeting House in Boston, where it now hangs. Parkman also donated two paintings that still hang in Faneuil Hall, one of Peter Faneuil by Henry Sargent, the other of George Washington by Gilbert Stuart.

ANOTHER PROPERTY

53

A RARE SILVER COVERED VASE

MARK OF MYER MYERS, NEW YORK, CIRCA 1785

Of urn form on a square foot, the cup engraved on each side with an oval medallion, one with a female figure and the other with a later monogram, the foot and rim with a bright-cut engraved stylized vegetal motif, the domed cover with conforming decoration, *marked on cover bezel* (Barquist Mark 9)

6¾ in. (17.1 cm.) high; 6 oz. 10 dwt. (210 gr.)

\$7,000–10,000

Myer Myers returned to New York in December 1783, after having fled the city just before the British invasion in the autumn of 1776. Having lost his workshop and tools during his years as a refugee, Myers struggled to reestablish his business in the post-war period. This was particularly challenging given the shortage of patrons in the difficult economic climate, as well as Myers's inability to reconnect with his pre-war network of specialist craftsmen.

According to historian David Barquist, Myers adapted quickly to the popular neoclassical style of the Federal period, particularly in his use of bright-cut engraving. Although Myers often decorated flatware with this method, he also employed the technique in decorating larger objects, most notably the pair of Torah finials circa 1785 at Touro Synagogue, Congregation Jeshuat Israel, Newport, Rhode Island (Barquist, *Myer Myers, Jewish Silversmith in Colonial New York*, 2001, cat. no. 100).

Figural engraving on Myers's work is particularly rare. The only other known example is the Van Wyck waiter (Barquist, 2001, cat. no. 56), sold Sotheby's, New York, 28-31 January 1994, lot 611. The female figure on the present lot shares stylistic attributes with the waiter engraving most noticeably in the use of tapered shading strokes on the figure's limbs and torso.





PROPERTY FROM A NEW ENGLAND COLLECTION

54

A RARE SILVER TEA POT

MARK OF PAUL REVERE JR., BOSTON, CIRCA 1782

Drum form, with gadrooned borders, with fluted straight spout and scroll wood handle, the slightly domed hinged cover with gadrooned border and surmounted by a cast bud finial, the body engraved on one side with monogram *CC*, marked twice under base with Kane mark *B*, also with scratch weight 16 oz.-14, with modern fitted wood case

9 1/8 in. (22.8 cm) long over spout; 6 1/2 in. (16.3 cm.) high; 16 oz. 10 dwt. (520 gr.) gross

\$150,000–250,000

PROVENANCE:

with Firestone and Parson, Boston

Private Collector

with M.S. Rau, New Orleans

with S. J. Shrubsole, New York

There are only four other known drum-form teapots by Revere, with three now in public collections. This example is identical to a teapot in the Metropolitan Museum of Art, circa 1782, which is engraved with the monogram of Stephen and Isannah (Hichborn) Bruce. The second example, with ball finial, in the Museum of Fine Arts, Boston, is recorded in Revere's *Daybook* in 1782, ordered by Thomas Hichborn for his daughter Elizabeth who married Doddridge Crocker in 1790 (Kathryn C. Buhler, *American Silver 1655-1825*, 1972, p. 420, fig. 368).

A third drum-form example with beaded borders is in the collection of Yale University Art Gallery, illustrated in Buhler & Hood, *American Silver: Garvan and Other Collections in the Yale University Art Gallery*, p. 190, fig. 244. The fourth is recorded in Revere's *Daybook* in 1783 for Moses Michael Hays, illustrated in Jane Bortman, "Moses Hays and his Revere Silver," *Magazine Antiques*, October 1954, pp. 304-305.



THE PROPERTY OF TABERNACLE CONGREGATIONAL CHURCH, UNITED CHURCH OF CHRIST,
SALEM, MASSACHUSETTS

55

A RARE SET OF SIX SILVER CANNS WITH HERALDIC ENGRAVING

MARK OF DANIEL BOYER, BOSTON, CIRCA 1750

Each of baluster form, on molded foot, with leaf-clad scroll handle, each engraved with a coat-of-arms and the inscription, *The Gift of Edwd. Kitchen, Esqr. to the Church of Christ of which Ye Revd. Mr. John Huntington ws Pastor 1766*, three engraved *TAlc. No. [3,4,5]*, three engraved *3d Chh in Salem*, three also engraved on lower body *South Church 1774-1924*, each marked near rim

5 in. (12.7 cm.) high; 68 oz. 10 dwt. (2,135 gr.)

(6)

\$50,000–80,000

PROVENANCE:

Edward Kitchen (1700–1766) of Salem, Massachusetts, married in 1730 to Treat Wolcott (1712–1747), daughter of Josiah and Mary (Freake) Wolcott
Bequeathed in 1766 to the Third Church of Christ in Salem

Divided into two sets in 1774 at the division of the Third Church:

Three canns given to the Tabernacle Church
Three canns given to the South Church

The set of six reunited when the congregations merged in 1924

EXHIBITED:

Museum of Fine Arts, “American Church Silver,” Boston, 1911, nos. 57–59

LITERATURE:

Charles Knowles Bolton, *Bolton’s American Armory*, reprinted 1989, p.161

Kathryn C. Buhler, *American Silver 1655-1825 in the Museum of Fine Arts Boston*, 1972, pp. 308–309

E. Alfred Jones, *Old Silver of American Churches*, 1913, p. 430, pl. CXXVII

Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 195

Museum of Fine Arts Boston, *American Church Silver*, 1911, p. 7

Alice Choate Woodbury, *The Church Silver of Tabernacle Church Salem, Massachusetts*, 1962, pp. 4–6

The Kitchen family was one of the most prominent merchant families in Salem at the turn of the 18th century.

In his will, dated 5 July 1765, Edward Kitchen bequeathed the present canns to the Third Church:

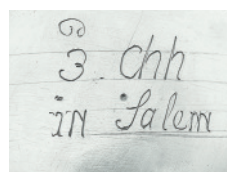
I will and bequeath to the Church the Revd. Mr. Huntington is ye Pastor of six Silver Pint Cans with the three half Moons and the Sun engraven thereon wrote upon them the Gift of Edward Kitchen to said Church.

His description of the engraving indicates that these canns belonged to him and were presented after years of domestic use.

The arms are those of Symmes. It is likely that Edward Kitchen inherited these canns through his wife’s family (Wolcott), as a teapot by Jacob Hurd is engraved with the arms of Symmes impaling those of Wolcott (Hollis French, *Jacob Hurd and His Sons, Nathaniel and Benjamin, Silversmiths, 1702-1781*, Cambridge, 1939, no. 383, plate XX). A coffee pot by John Coburn, circa 1755, is engraved with the arms of Symmes as on these canns, and is now in the collection of the Museum of Fine Arts, Boston (Buhler, 1972, no. 263).



55 (detail)



55 (detail)



PROPERTY OF A MID-ATLANTIC COLLECTOR

56

A RARE SET OF THREE SILVER CASTERS

MARK OF SIMEON SOUMAINE, NEW YORK, CIRCA 1740

In sizes for sugar, mustard, and pepper; each baluster form on molded circular foot, the body engraved with a crest, the domed covers with pierced decoration, one cover engraved with blind piercings to match, the covers with baluster finials, *each marked on body and on cover bezel*. The larger 7 $\frac{7}{8}$ in. (20 cm.) high, the smaller pair each 6 $\frac{3}{4}$ in. (17.1 cm.) high; 28 oz. 10 dwt. (889 gr.) (3)

\$100,000–150,000

Sets of three casters are virtually unknown in American colonial silver. Only two other complete sets are recorded, both made by New York silversmith Adrien Bancker, with one at the Metropolitan Museum of Art and the other at the Museum of the City of New York. Soumaine made at least one other set, although only two casters survive, and they are at the Yale University Art Gallery. The two complete sets are illustrated in: The Metropolitan Museum of Art, *Bulletin*, Summer 1983, fig. 43, p. 36; and Deborah Dependahl Waters, ed., *Elegant Plate*, Museum of the City of New York, 2000, cat. no. 3, pp. 101-102. The larger of the two by Soumaine at Yale is illustrated in Kathryn C. Buhler & Graham Hood, *American Silver: Garvan and Other Collections in the Yale University Art Gallery*, 1970, v. II, pp. 57-59, fig. 604.







57

PROPERTY FROM THE ESTATE OF BENJAMIN F. EDWARDS III

57

A SILVER QUART CANN, PORRINGER AND CASTER

THE CANN AND PORRINGER MARK OF THOMAS EDWARDS, THE CASTER MARK OF SAMUEL EDWARDS, BOSTON, CIRCA 1735-50

The quart cann, *circa 1740*, tapering cylindrical, with leaf-capped scroll handle, *marked on body with Kane mark B*; the porringer, *circa 1735*, of typical form, with keyhole handle, engraved with a monogram *AW*, the cover associated, *circa 1800*, *marked on field and reverse of handle with Kane marks B and D*; the caster, *circa 1750*, of baluster form with applied mid-rib, the domed cover with piercing and bead finial, engraved *HS* under base, *marked under base*

The quart cann 5¾ in. (14.4 cm.); the porringer 7¼ in. (19.4 cm.) long over handle; the caster 4¾ in. (11.9 cm.) high; 28 oz. (882 gr.)(3)

\$4,500-5,500

PROVENANCE:

The cann: with Heller Antiques, 1992

The porringer:

Marshall Hopkins Gould, *circa 1911*

The caster: Sotheby's, New York, 28-31 January 1993, lot 112 with Heller Antiques, 1993

EXHIBITED:

The porringer: Museum of Fine Arts, "American Church Silver," Boston, 1911, no. 472

LITERATURE:

The porringer: Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 463

Museum of Fine Arts, Boston, *American Church Silver*, 1911, no. 472, ill. pl. 3

The caster: Kane, 1998, p. 448



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TWO SILVER BALUSTER CANNES AND A SILVER MUG

ONE CANN AND MUG MARK OF SAMUEL EDWARDS, BOSTON, THE CANNES CIRCA 1750, THE MUG CIRCA 1740

Two cannes, of similar baluster-form on molded domed foot, each engraved *The Bequest of Turell Tufts to the First Church in Medford AD. 1842.*, one handle engraved H/S*M, marked under base with Kane mark C; one handle engraved M/E.L, apparently unmarked; the mug tapering cylindrical, with scroll handle, the body engraved with a monogrammed neoclassical cartouche beneath a ribbon-tied garland, the base engraved SW, marked on body with Kane mark C. The cannes 5½ in. (13.8 cm.); 5⅜ in. (13.4 cm.); 4 in. (10 cm.) high (3)

\$2,500–3,500

PROVENANCE:

The cannes: Turell Tufts (1770–1842)
First Parish Church, Medford
with Heller Antiques, 1994 (Edwards cann)
with Mark and Marjorie Allen, New Hampshire, 1994 (unmarked cann)
The mug: with Mark and Marjorie Allen, New Hampshire, 1991

LITERATURE:

The cannes: E. Alfred Jones, *Old Silver of American Churches*, 1913, p. 274

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A SILVER SPOUT CUP AND COVER

MARK OF SAMUEL EDWARDS, BOSTON, CIRCA 1720

Baluster-form, on circular foot, with scroll handle, the side spout of tulip-form, the body engraved with monogram C/WD&E, the removable domed cover with finial, marked under base with Kane mark C. 5½ in. (13.7 cm.) high; 5 oz. 10 dwt. (179 gr.)

\$7,000–10,000

PROVENANCE:

with Mark and Marjorie Allen, New Hampshire, 2007



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Detail, table with mosaic top, American and Italian, 19th century

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